



Centralna Komisja Egzaminacyjna

Arkusz zawiera informacje prawnie chronione do momentu rozpoczęcia egzaminu.

Układ graficzny © CKE 2010

WPISUJE ZDAJĄCY

KOD

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PESEL

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*Miejsce
na naklejkę
z kodem*

dysleksja

EGZAMIN MATURALNY Z JĘZYKA ANGIELSKIEGO

POZIOM ROZSZERZONY

CZEŚĆ II

Instrukcja dla zdającego

1. Sprawdź, czy arkusz egzaminacyjny zawiera 7 stron (zadania 4 – 9). Ewentualny brak zgłoś przewodniczącemu zespołu nadzorującego egzamin.
2. Część pierwsza arkusza, sprawdzająca rozumienie ze słuchu, będzie trwała około 25 minut i jest nagrana na płycie CD.
3. Pisz czytelnie. Używaj długopisu/pióra tylko z czarnym tuszem/atramentem.
4. Nie używaj korektora, a błędne zapisy wyraźnie przekreśl.
5. Na karcie odpowiedzi wpisz swój numer PESEL i przyklej naklejkę z kodem.
6. Zaznaczając odpowiedzi w części karty przeznaczonej dla zdającego, zamaluj pola do tego przeznaczone. Błędne zaznaczenie otocz kółkiem i zaznacz właściwe.
7. Tylko odpowiedzi zaznaczone na karcie będą oceniane.

MAJ 2011

**Czas pracy:
70 minut**

**Liczba punktów
do uzyskania: 27**



MJA-R2_1P-112

ROZUMIENIE SŁUCHANEGO TEKSTU**Zadanie 4. (5 pkt)**

Usłyszysz dwukrotnie informację o wykładzie znanej podróżniczki, Ann Bancroft. Zaznacz znakiem X, które zdania są zgodne z treścią nagrania (T – True), a które nie (F – False).

Za każde poprawne rozwiązanie otrzymasz 1 punkt.

		T	F
4.1.	During the lecture Ann Bancroft is going to encourage women to join her next expedition.		
4.2.	The money collected during the event will go to a charity run by Ann Bancroft.		
4.3.	One of the organisations Ann co-operates with helps handicapped people.		
4.4.	The Adventure Summit is an initiative taking place for the first time.		
4.5.	There is a charge for some competitive events during the Adventure Summit.		

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!**Zadanie 5. (5 pkt)**

Usłyszysz dwukrotnie pięć wiadomości. Do każdej wiadomości (5.1.–5.5.) dopasuj właściwy nagłówek (A–G). Wpisz rozwiązania do tabeli. Uwaga: dwa nagłówki zostały podane dodatkowo i nie odnoszą się do żadnej wiadomości.

Za każde poprawne rozwiązanie otrzymasz 1 punkt.

A.	BUS DRIVER FINED FOR DANGEROUS DRIVING	5.1.	
B.	BUS GOES OFF ROUTE – PUPILS LATE FOR SCHOOL	5.2.	
C.	KIDS TAKEN TO HOSPITAL AFTER A COLLISION	5.3.	
D.	IRRESPONSIBLE BUS DRIVER FIRED FROM WORK	5.4.	
E.	BUS DRIVER REFUSES TO DRIVE FOR PUPILS' SAFETY	5.5.	
F.	RESCUE SERVICES HELP VICTIMS OF A CRASH		
G.	LIFE-THREATENING INCIDENT DEALT WITH BY A BUS DRIVER		

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Zadanie 6. (5 pkt)

Usłyszysz dwukrotnie wywiad z szefem kuchni. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią nagrania. Zakreśl literę A, B, C lub D.

Za każde poprawne rozwiązanie otrzymasz 1 punkt.

6.1. When David was a child,

- A. his mother often ordered pizza for dinner.
- B. he enjoyed having a family meal every day.
- C. his mother liked improvising in the kitchen.
- D. he encouraged his mother to use new ingredients.

6.2. David went to Los Angeles in order to

- A. get the necessary experience as a waiter.
- B. start his own catering company.
- C. train to become a chef.
- D. pursue an acting career.

6.3. How does David organize his recipes?

- A. He writes down every recipe he comes up with.
- B. He uses different methods to record his recipes.
- C. He has a collection of well-organized recipe books.
- D. He sticks printed recipes on the side of the fridge.

6.4. During a screen test for a cooking show, David

- A. invented one of his specialties.
- B. yelled at the director.
- C. fainted at the sight of blood.
- D. prepared an appetizer that got him a job on TV.

6.5. In the interview, David mentions

- A. the names of celebrities appearing in his show.
- B. the recipes which got him some awards.
- C. other professional chefs who inspired him.
- D. the jobs he did before becoming a celebrity chef.

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

ROZUMIENIE PISANEGO TEKSTU I ROZPOZNAWANIE STRUKTUR LEKSYKALNO-GRAMATYCZNYCH

Zadanie 7. (5 pkt)

Przeczytaj tekst. Z podanych odpowiedzi wybierz właściwą, zgodną z treścią tekstu. Zakreśl literę A, B, C lub D.

Za każde poprawne rozwiązanie otrzymasz 1 punkt.

Last November I had a nightmare. It was 1924 and I was at Riverton again. All the doors hung wide open, silk moving in the summer breeze. An orchestra perched high on the hill beneath the ancient maple, violin music melting lazily in the warmth. The air rang with laughter and the sky was the kind of blue we'd all thought the war had destroyed forever. I saw myself, the way one does in dreams, moving amongst the guests. Moving slowly, much more slowly than one can in real life. I was looking for someone. Then the picture changed and I was near the summer house, only it wasn't the summer house at Riverton I loved so much. This was not the shiny new building Teddy had built but an old structure with ivy climbing the walls, twisting itself through the windows. Someone was calling me. A voice I recognized. It was coming from behind the building on the lake's edge. And then I saw her. Hannah was wearing a wedding dress, mud splattered across the front. She looked up at me, her face pale where it emerged from shadow. 'You're too late,' she said. And then I woke up.

I know what brought it on, of course. It was the letter from the filmmaker. I don't receive much mail these days: the occasional postcard from a holidaying friend; a letter from the bank where I keep a savings account; an invitation to the christening of a child whose parents I am shocked to realize are no longer children themselves.

The letter had arrived on a Tuesday morning late in November and Sylvia had brought it with her when she came to make my bed and do the laundry. She'd raised heavily made-up eyebrows and waved the envelope.

'Mail today. Something from the States by the look of the stamp. Your grandson, perhaps?'

I gave her the weekly £50 and opened the letter. But it wasn't from Marcus at all. It was from a young woman, Ursula Ryan, making a film about the past. She wanted me to look at her sets, to remember things and places from long ago, to tell her what our life was like back then. As if I hadn't spent a lifetime pretending to forget.

At first, I ignored that letter. I folded it carefully and slid it inside a book I'd long ago given up reading. But I couldn't stop thinking about it. The letter brought back to my mind the tragic events connected with Robbie and the Hartford sisters. I remembered a documentary I had watched months ago. Robbie's face on the screen and his name printed across the bottom made my skin prickle. But nothing more happened. There was no mention of either Emmeline or Hannah.

Another time, reading the newspaper, my eye was drawn to Emmeline's name in a write-up in the television guide; a program celebrating seventy years of British films. I noted the time, wondering if I dared watch it. In the end I fell asleep before it finished. There was very little about Emmeline. A few publicity photos, none of which showed her true beauty, and a clip from one of her silent films.

But these previous situations didn't involve me. Ursula's letter was different. It was the first time in over seventy years that anyone had associated *me* with the events, had remembered that a young woman named Grace Reeves had been at Riverton that summer. It made me feel vulnerable somehow, singled out, guilty.

No. I was certain. That letter would remain unanswered.

And so it did.

Strange things began to happen, though. Memories pushed back to the dark corners of my mind a long time ago, began to sneak through cracks. I have surprised myself. While moths have torn holes in my recent memories, I find the distant past is sharp and clear. Lately these ghosts from the past come much more often, and I am surprised to find I don't mind them. Not nearly so much as I had supposed I would. I had forgotten, I suppose, that there were some bright memories in amongst the dark.

When the second letter arrived last week I knew I was going to say yes, I would look at the sets. I was curious, a sensation I hadn't felt in some time. There is not much left to be curious about when one is ninety-eight years old, but I wanted to meet this Ursula Ryan who plans to bring all these people to life again, who is so passionate about their story. So I wrote her a letter, had Sylvia post it for me and we arranged to meet.

adapted from House at Riverton by Kate Morton

7.1. In the nightmare, Grace

- A. saw her own wedding reception.
- B. met a woman she knew.
- C. came across a familiar summer house.
- D. heard a stranger calling her.

7.2. The letter Grace received

- A. was brought by her maid.
- B. had been sent by her relative.
- C. concerned her American grandson.
- D. contained details of her bank account.

7.3. The author of the letter wanted Grace to

- A. play a part in a film.
- B. give advice to the cast.
- C. become a consultant for the film.
- D. provide some documents from long ago.

7.4. The first letter from Ursula

- A. made Grace read a book about the events from the past.
- B. encouraged Grace to watch some films with Emmeline Hartford.
- C. reminded Grace about some TV programs she had watched.
- D. brought back memories of happy days with the Hartford sisters.

7.5. Grace decided to answer the second letter because she

- A. wanted to find out what had really happened at Riverton.
- B. decided to convince people that she wasn't guilty.
- C. regretted she had lied about the events at Riverton.
- D. got interested in the woman who had contacted her.

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Zadanie 8. (4 pkt)

Przeczytaj tekst, z którego usunięto cztery zdania. Dobierz brakujące zdania, tak aby otrzymać logiczny i spójny tekst. W każdą lukę (8.1.–8.4.) wpisz literę, którą oznaczone jest brakujące zdanie (A–F). **Uwaga:** dwa zdania zostały podane dodatkowo i nie pasują do tekstu.

Za każde poprawne rozwiązanie otrzymasz 1 punkt.

A BRIT IN THE USA REPORTS

Some days ago I was sitting in my New York flat watching the CBS Sunday Morning News, probably the most prestigious and serious news show on commercial TV in America. Its entertainment section featured a long interview with Susan Boyle, a Scottish woman who won the *Britain's Got Talent* show. The interview was remarkable. **8.1.** _____ It was rather so because it carried subtitles in English so that Americans could understand her!

It's true that some British accents are impenetrable to many foreign ears, sometimes even hard to understand in other parts of the UK. **8.2.** _____ Obviously, CBS thought otherwise.

I suspect this may be the start of a trend. Some British movies now carry subtitles in America when there are strong regional accents. I've even heard some English southerners demand subtitles when certain Scottish trade unionists are on TV.

The diversity of British voices is one of our glories, but if you can't be understood even by other English-speaking countries, then clearly there is a problem. **8.3.** _____ For example, Princess Anne had a tough time being understood when she visited some teenagers in New York during her visit to the States.

I have appeared regularly on US TV for almost three decades now, and fortunately, no US broadcaster has yet found it necessary to use subtitles. **8.4.** _____ In matters of the heart it's dangerous to be misunderstood.

www.bbc.co.uk

- A. Even I struggled to understand some folk when I was back in the Glasgow region recently.
- B. I should add that some Americans also find very upper-class British accents hard to understand.
- C. CBS explained that her Scottish accent was 'a little difficult' to understand.
- D. Just to be sure, however, I think I'll take an interpreter to my Valentine's Day lunch.
- E. Not because of anything that was said, though.
- F. But I wouldn't have thought Ms Boyle's accent that hard to decipher among her fellow Brits or even Americans.

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Zadanie 9. (3 pkt)

Przeczytaj tekst. Z podanych odpowiedzi wybierz właściwą, tak aby otrzymać logiczny i gramatycznie poprawny tekst. Zakreśl literę A, B, C lub D.

Za każde poprawne rozwiązanie otrzymasz 0,5 punktu.

What kind of house will we buy in the future? Would you like your plants to call your cell phone to tell you that they need to **9.1.** ____? Or a house that helps you lower your energy **9.2.** ____ by automatically turning off the lights when you leave a room? It may sound like science fiction, but it already exists at the Museum of Science and Industry in Chicago, Illinois.

The Smart Home uses green technology to keep **9.3.** ____ of the energy it uses, including electricity, water and gas. The house's energy dashboard keeps you informed of your energy use through your television and computer and greets you **9.4.** ____ updates when you walk through the door.

The Smart Home is made entirely of recyclable and renewable materials and painted with paint that has **9.5.** ____ toxins, so it is completely safe even for small children. The furnishings are made from used light bulbs, plastic bottles and other renewable materials, but **9.6.** ____ you didn't know, you would never guess. They look really stylish and comfortable!

www.timeforkids.com

9.1.

- A. be watered
- B. having been watered
- C. have watered
- D. water

9.2.

- A. receipt
- B. bill
- C. account
- D. record

9.3.

- A. an eye
- B. guard
- C. track
- D. balance

9.4.

- A. through
- B. with
- C. by
- D. on

9.5.

- A. no
- B. not
- C. neither
- D. none

9.6.

- A. while
- B. until
- C. unless
- D. if

PRZENIEŚ ROZWIĄZANIA NA KARTĘ ODPOWIEDZI!

Wszystkie arkusze maturalne znajdziesz na stronie: arkuszematuralne.pl



PESEL

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MJA-R2_1P-112

WYPEŁNIA ZDAJĄCY

Miejsce na naklejkę
z nr PESEL

Zad.4	T	F
4.1	<input type="checkbox"/>	<input type="checkbox"/>
4.2	<input type="checkbox"/>	<input type="checkbox"/>
4.3	<input type="checkbox"/>	<input type="checkbox"/>
4.4	<input type="checkbox"/>	<input type="checkbox"/>
4.5	<input type="checkbox"/>	<input type="checkbox"/>

Zad.7	A	B	C	D
7.1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7.2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7.3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7.4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7.5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Zad.5	A	B	C	D	E	F	G
5.1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Zad.8	A	B	C	D	E	F
8.1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8.2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8.3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8.4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Zad.6	A	B	C	D
6.1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Zad.9	A	B	C	D
9.1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9.2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9.3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9.4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9.5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9.6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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KOD ZDAJĄCEGO